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KSU Percussion Ensemble Fall Concert

John Lawless, Conductor



Monday, December 9, 2019 | 8:00 PM

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Program

KSU Percussion Ensemble Fall Concert

John Lawless, Conductor

KATRATERRA

Jim Casella (b. 1970)

CONCERTO for PIANO and Percussion Orchestra

David R. Gillingham (b. 1947)

Sammy Mishkin, piano

FRACTALIA

Owen Clayton Condon (b. 1978)

BATTLE FOR JOY Concerto for Harp and Percussion Ensemble

Andrew R. Creech (b. 1997)

Laurel Buchanan, harp

–Intermission–
in lobby:

KHAMSIM

Emmanuel Sejourne (b. 1961)

Matt Andrews & Matt Pate, marimba

CATCHING SHADOWS

Ivan Trevino (b. 1983)

MAG 7

Michael Burritt (b. 1962)

DOORS

Dave Hall (b. 1983)

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Program notes

KATRATERRA - Jim Casella

The 5/8 time signature dominates the feel of **KATRATERRA**, with three emphasized beats of 1, 3, and 4, creating the ultimate framework that drives the 16th-note based ostinato, as well as all melodies throughout. This weaves in and out of other time signatures but is intended to happen smoothly without obvious perception as to when time signatures change. This fact, along with the inherent syncopations throughout creates a challenging ensemble atmosphere.

Contrasting voices are used to make bold, aggressive statements and answers with tom toms, timpani, different sized cowbells, woodblocks, China cymbal, and Chinese opera gong (to name a few).

(Jim Casella)

CONCERTO for PIANO and Percussion Orchestra - David R. Gillingham

David Gillingham's **Concerto for Piano and Percussion Orchestra** is a virtuosic work for the piano soloist. The percussion accompaniment requires 9 players and an assortment of mallet instruments, timpani, and unpitched percussion instruments. Written with the virtuoso in mind, this piano concerto is perfect for the modern percussion ensemble.

(David R. Gillingham)

FRACTALIA - Owen Clayton Condon

Owen Clayton Condon composed **FRACTALIA** while still a playing member in Third Coast Percussion. This work is a celebration of fractus, geometric shapes whose parts are each a reduced-size copy of the whole. (Derived from the Latin fructus, meaning: "broken") The fractured melodies within Fractalia are created by passing a repeated figure through four players in different registers of the marimba.

(Vic Firth)

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Program notes

BATTLE FOR JOY - Andrew R. Creech

Battle for Joy was written as program music to show a fight between the sexes. The metallic voices of the vibraphone, glockenspiel, and crotales represent the females while the marimbas, drum set, and percussion represent the males. Throughout the piece, the harp acts as the mediator between the two opposing forces. The piece begins with an introduction of the females (metals) with the harp, and is interrupted abruptly by the males (marimbas and percussion). The rhythmic drive in the male voices set an aggressive tone that is layered with the main theme of the females in this second section. The first harp cadenza that follows represents the mediator (harp) becoming aware of the tension between the two sexes. This cadenza is followed by another section of harp and metals. The sextuplets in the harp create a stirring and ominous feeling combined with the dissonant chords in the metals. The music builds until it is again interrupted by the marimbas for a brief moment before the second harp cadenza. The second cadenza represents the mediator understanding that she will have to communicate with the males in order to resolve the conflict. This leads to the first moment where we see the harp play with the marimbas and percussion. During this section, the females come in with the "war" motif and the music slowly erupts into an enormous uproar of drumming chaos. When the fighting ceases, we are left with the third and final harp cadenza that represents the mediators last chance to create peace amongst the masses. The closing moments of the piece incorporate the warmth of the marimbas and a similar accompaniment from the metals that occurred in the opening. The hauntingly familiar melody at the end of the piece is from Beethoven's 9th Symphony and can be found throughout each of the harp cadenzas.

(Andrew R. Creech)

KHAM SIN - Emmanuel Sejourne

KHAM SIN is a southerly wind carrying sand from the desert of Egypt. The *kham-sin* gives the sky a dark orange hue. The air is charged with dust which makes breathing oppressive. The winds blow on several days on a regular basis.

(Emmanuel Sejourne)

CATCHING SHADOWS - Ivan Trevino

Michael Burritt and I have become good friends and collaborators over the years, and on a recent road trip to a gig he said: "I'm in charge of the tunes!" Honestly, I didn't know what to expect! He plugged in his ipod, and the first thing to play: Radiohead, then Dave Mathews, then Earth Wind and Fire. That's when I discovered something cool about Mike: he's as much rock musician as classical musician. It just so happens he plays marimba. Sometimes I feel the same way. With **Catching Shadows** I thought about our road trip and decided to write a rock tune inspired by Mike's playlist!

(Ivan Trevino)

MAG 7 - Michael Burritt

Rhapsody No. 1 was written in the summer of 2017 and dedicated to my seven graduate students (The Magnificent Seven) who so brilliantly brought my new opus to life. The piece opens with a solo "riff" on marimba that serves as the seed for the entire work. The rhythmic and metric development play with the quintuplet, first introduced in the opening section, as a tool for polyrhythmic hemiola and metric modulation. This is fully realized in the center of the work as the entire ensemble is playing varying layers in multiples of 5 tethered to a 5/4 meter. Like most of my music, MAG7 is a melting pot of genres and artistic influences coalescing in a pseudo-rhapsodic form.

(Michael Burritt)

DOORS - Dave Hall

I began to compose the piece by imagining a singular door opening in my mind (this can be heard in the first moments of the piece). This door led to a room with more doors, at which point I would pick one and move to another room with more doors still. I imagine each room as being affected by the previous rooms and reflective of the journey to that point. As motives from each room travel with the piece, the sound of slamming doors can be heard leaving the piece no option but to continue forward into more complex and sometimes disturbing realms. In this way the piece moves from light to dark, from innocence to experience. Instead of returning to simpler material, it continues to gather weight.

A reverent chorale appears in the middle and again at the end that is a harmonic summary of the entire piece. The chorale and the piece as a whole were composed as a requiem for my late father-in-law John Ruppel, who passed away unexpectedly in early 2019 as I had just begun to compose this piece. In an abstract way, *Doors* reflects the idea of appreciating and understanding a deeper form of beauty that can come only with experience, even though experience often comes at the price of such tragic events. As the piece progresses, its own increasing darkness and complexity produce what I hope are the most clear and beautiful moments for the listener. The doors that continue to slam behind yield new doors ahead, illuminating the only direction we can go...forward.

(Dave Hall)

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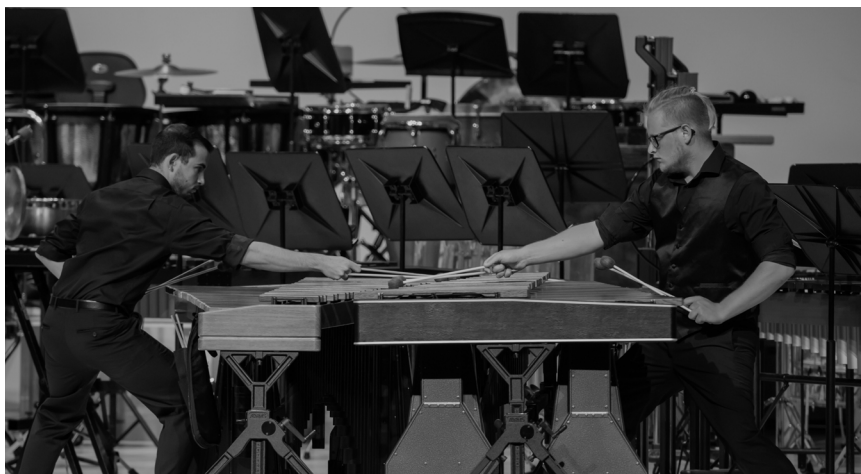
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Personnel

KSU Percussion Ensemble

Anna Abdala
Matt Andrews
Noah Avrett
Christopher Bowers
Samuel Brooke
Jared Cook
Andrew Creech
Ethan Dupier
Jason Frey
Anna Gugel
Christian Kilgore
Tessa Jordan
Michael Makrides
Bryan Mayo
Vincent Nguyen
Jake Norwood
Megan Orgeron
Matt Pate
Olivia Reeves
Arsalaan Sayani
Alex Sotka
Elizaveta Sukhai
Andrew Yi



Biographies

John Lawless



John Lawless joined the music faculty of Kennesaw State University in 1998 and became the Director of Percussion Studies in 2004. Principal Timpanist of the Atlanta Opera orchestra since 1979, John held the same position with the Chattanooga Symphony for 21 years. Since 1978, Mr. Lawless has performed, toured and recorded with the Atlanta Symphony Orchestra while maintaining a thriving freelance career as a studio and pit percussionist.

A founding member of the Atlanta Percussion Trio, Mr. Lawless performs hundreds of school concerts a year for thousands of children throughout the Southeastern United States. Along with Scott Douglas and Karen Hunt, the trio has been a performing group for 32 years, bringing educational programs to children of all ages.

As a soloist, Mr. Lawless played several concertos with the Chattanooga Symphony, including: The Olympian for 8 Timpani and Orchestra as well as The Messenger for Multiple Percussion and Orchestra, both written by James Oliverio. In 2009, Mr. Lawless performed Joseph Schwanter's Concerto for Percussion with the Cobb Symphony Orchestra. In 2014, he performed the Southeastern premier of Christopher Theofinidis' Marimba Concerto with the KSU Wind Ensemble for the Festival of New Music.

A graduate of Georgia State University, Mr. Lawless' teachers include Tom Float, Jack Bell, Cloyd Duff, Paul Yancich, Bill Wilder and Mark Yancich. Previous faculty appointments include those at Georgia State University, Clark Atlanta University and West Georgia State University.

Biographies

Sammy Mishkin



Sammy Mishkin is pursuing his sophomore year in his choral music education degree program. In addition to his degree program, he is also avidly pursuing the collaborative piano field. At the beginning of the 2019-20 school year, Sammy was hired by Kennesaw State University's School of Music as a student collaborative pianist, in which he accompanies other School of Music student recitals, lessons, rehearsals, and other similar events. Sammy is also a freelancer all across metro Atlanta and North Georgia,

accompanying schools and playing for musical theater productions. His achievements are extensive throughout his career at KSU. Most recently, he was named a winner of the 2019 School of Music concerto competition, with his performance of Gershwin's Concerto in F. He was also named a finalist for the 2018 concerto competition during his freshman year. In Spring of 2019, he received the Award of Excellence at the Georgia Music Teachers' Association's Collegiate Piano Competition. Currently, he is the recipient of the KSU School of Music Annual Scholarship, as well as the J. David Watkins Endowed Scholarship for piano performance. His primary instructors are Dr. Robert Henry and Professor Judy Cole.

Laurel Buchanan



Born and raised in Atlanta, Georgia, Laurel Buchanan began performing at the age of two by singing in churches, talent shows, and later in musical theater productions. Laurel's talents represent a unique genre of styles ranging from classical, pop, jazz, to Broadway. After being classically trained in harp and voice for nine years, Ms. Buchanan continues pursuing a bachelor's degree in harp performance at Kennesaw State University as a student of the Atlanta

Symphony Orchestra's Principal harpist, Elizabeth Remy-Johnson. On the side, Laurel studies classical voice and currently performs both voice and harp throughout the Atlanta area.

A few of her latest achievements include: performing for the Atlanta Mega Harp Concert (2015), the Emory Harp National Conference (2016), appearing as a guest on WATC's Babbie Mason Show, Babbie's House (2017), Atlanta Live (2018), singing for the East Cobb Parade and Festival (2019), and performing Jean Cras' Harp Quintet for the National Conference of Undergraduate Research (2019).

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Upcoming Events

School of Music Collage Concert

Saturday, February 15, 2020 at 3 pm & 8 pm

An exciting highlight each season, Collage is the signature production of the School of Music and a major fundraising event for supporting scholarships for music students. This special performance features over 200 student and faculty performers and includes jazz, orchestra, choir, band, percussion, and opera selections for soloists, chamber groups, and ensembles. Special lighting effects and stage design combine with the diverse and exciting program presented as rapid-fire, flowing vignettes to create a truly unique performance.

arts **KSU** presents:

Afro-Cuban Jazz Artist Brenda Naverrete

Saturday, March 21, 2020 at 8 pm

An emerging flagbearer among the vanguard of female Cuban musicians, Afro-Cuban singer, songwriter, and percussionist Brenda Naverrete combines a foundation of Latin jazz and Afro-Cuban influences with elements of contemporary world music, originality, and relentless energy to form her unique sound. Touring internationally and frequently collaborating with Cuba's notable music elite, the award-winning jazzista is perhaps best known for her skill on the batá, a drum traditionally used in Yoruban spiritual practices that women were once forbidden to play. Presented as part of Kennesaw State University's 2019-20 Year of Cuba.



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